



THE WEEK'S PLAYBILLS.

The New National—'Dolly Varden' for Next Week.

The interest excited by the New National Theater's popularity vote for the selection of operas to be presented, has exceeded expectations. The Stange and Edwards comic opera, "Dolly Varden," proves to be the one favored by the largest number, while "Maritana," of much older vintage, is the second choice. The third place is still in doubt between three grand operas, "Carmen," "The Barber of Seville," and "The Trovatore." "Dolly Varden" will be presented as the attraction for the coming week, opening Monday night, and "Maritana" will be given the week after. The management of the Aborn Opera Company long ago decided to present "Dolly Varden" here, but it was not scheduled until the latter part of August. Messrs. Aborn have succeeded in marshaling to the stage a cast of very choice members of which his hitherto appeared in his or her respective roles with the most satisfactory results. Grace Orr Myers will return to the New National to enact her favorite part in comic opera, the title role of "Dolly Varden," in which Lulu Glaser made her biggest hit. J. A. Wallerstedt, who was the handsome Capt. Belleville in the cast with Miss Myers last year, has been engaged for the week of "Dolly Varden" at the New National, and will again sing the same role. E. H. Swickard, whose quiet comedy and finished characterization as the Duke of Santa Cruz in "The Sergeant" won him many admirers here, has been re-engaged for the approaching week to assume another quite as entertaining role, as much as much may be expected of him as in his last appearance with the Aborn company. He is cast for Lord Gaysford, a ludicrous character, in which his talents for laugh-producing will find gratifying scope. It so happens that all the other artists announced for the personnel of the coming week are not only established favorites here, but have also appeared in the same parts in "Dolly Varden" before. Harold Blake will have the tenor role of the dashing, reckless Capt. P. Swickard, which he played with Lulu Glaser's company, and others who will be seen in their former roles include Huntington May as Jack Fairfax, Sabery D'Orell as Letitia, C. W. Phillips as Marlow, Gordon Hamilton as Cossely, and Blanche Hyde as Lucette. The same chorus will be heard, and the entire production made for Lulu Glaser will be used in the staging.

The Belasco-Oscar Wilde's Play, "Lady Windermere's Fan."

Miss Charlotte Walker enters upon the fourth and last week of her engagement as the star of the Belasco Stock Company to-morrow night, when she will be seen as Lady Windermere in Oscar Wilde's brilliant comedy, "Lady Windermere's Fan." The announcement that Miss Walker must leave the Belasco Theater, which will then close for the balance of the summer season, will no doubt cause regret among her many admirers. When this popular young actress again appears in Washington, it will be under the management of David Belasco, in a big Belasco production, at \$2 prices. Washington witnessed many of the first triumphs of Charlotte Walker, and will not doubt turn out in large numbers to wish her bon voyage this week on the eve of her departure to become a Belasco star for the new season. No actress who has played in Washington in recent years has attained the phenomenal popularity of Charlotte Walker. Her Saturday night farewell performance will surely be the occasion for a remarkable ovation.

Miss Walker will say farewell to Washington in one of the most brilliant society comedies ever written. "Lady Windermere's Fan" was the first of the Oscar Wilde successes, and has never been equaled in brilliancy of dialogue and sharpness of epigrams. Its great third act scene has become a model for many other playwrights, who have used the same situation in other surroundings. This scene takes place in the apartments of Lord Darlington, who admires Lady Windermere and has taken the fan by her husband takes far too much interest in a certain Mrs. Erylne, who in reality is Lady Windermere's own mother. Lady Windermere foolishly consents to elope, and goes to Darlington's rooms, where she drops her fan. Mrs. Erylne follows her there, and both are surprised by the advent of Darlington, Lord Windermere, and some of their friends. Lady Windermere and Mrs. Erylne hide, but the fan betrays the presence of a woman. Lord Windermere is positive his wife is in the next room, and when he is about to break in the door, Mrs. Erylne steps forward and saves the situation by announcing that she had called to see Lord Darlington and had taken the fan by mistake. She aids Lady Windermere to return undiscovered to her husband's home.

The play will be acted admirably, with the Belasco Stock company supporting Miss Walker. The cast will include Rodney Mather, Guy Combs, Alfred Hudson, Jr., Samuel Klawns, N. C. Judels, Edwin Fowler, Alice Butler, Rosetta Brice, Fannie Hartz, Leora Moore, and others. There will be the usual Wednesday and Saturday matinees.

The Majestic Theater Opening August 19.

Members of the Kathryn Purnell Stock Company, that will be seen at the Majestic Theater the coming season, will arrive in Washington next Tuesday. Rehearsals for the opening production, "The Christian," on August 19, will begin immediately. Manager W. D. Fitzgerald will come to Washington within a few days and complete all arrangements for the opening of the Majestic on August 19, with the Monday matinee. An innovation at this playhouse this season will be the daily matinees. The management will accord special privileges to ladies and children attending the afternoon performances, arranging for their particular comfort and enjoyment. All rehearsals will arrive in Washington shortly. He has for the past five seasons, been engaged as stage director for Proctor, and Keith & Proctor, of New York. He will have entire charge of the Kathryn Purnell company's stage this season, directing the preparation of each play. Frank C. Ambrose and Frank Munsey, scenic artists, will begin work at once on the scenery to be used in the opening production. "The Cherry Pickers" has been selected for the second week's production, and "Blue Jeans" will be the offering for the week of September 2.

NOTES OF THE STAGE.

Robert Lorraine is to add "The Enemy of the People" to his repertoire, to be produced about the middle of the season.

Charles F. Towle and Edward Ellner have collaborated in a political play, entitled "The Third House," which will be produced this season.

Edward German's new opera, "Tom Jones," now running at the Apollo in London, will be given its first American performance by Henry W. Savage on November 4 in Washington.

Robert Mantell is to revive Charles Macklin's comedy, "The Man of the World," as a special bill for matinees. The play has not been seen in this country for many years.

Frank Gheen, who formerly appeared with Robert Edson in "Strongheart," has been engaged to play the name part in Lottie Blair Parker's "David Corson," opening at the Great Northern Theater, Chicago, on August 12.

The cast of George Ade's new play, "Artie," will include Lawrence Wheat, Joseph Sparks, William Harrigan, Lois Frances Clarke, Virginia Milton, and Louise Grisel. The piece will open at the Studebaker Theater, Chicago, on August 13.

R. E. Graham has been engaged by Henry W. Savage for the principal comedy role in "The Merry Widow," which will have its American premiere early in the season. Mr. Graham will have the part now being played in London by George Gheen.

Harry Burcher, the English comedian, Florence Reed, daughter of the late Edward Reed, has been engaged by E. H. Swickard as his leading woman next season. Miss Reed has been appearing recently with the Malcolm-Williams stock company at Worcester, Mass.

Miss Isabel Irving will again tour the far West in one of Miss Eleanor Robson's discarded plays. It was "Susan in Search of a Husband" last year; it will be "The Girl Who Has Everything" the coming season. Miss Robson, meanwhile, is not likely to be seen in anything save "Salomey Jane," with an occasional matinee of "Merely Mary Ann."

Wright Lorimer has called rehearsals for "The Quicksands" and "The Shepherd King" for August 5 in New York. Rehearsals of "The Wild Duck" will begin two weeks later. Mr. Lorimer's season in "The Quicksands" will begin about September 3, and after a week in New England he will call at the Colonial Theater, Boston, on September 15.

Miss Grace Orr Myers, the popular prima donna of the Aborn Opera Company, who has been ill for two weeks, arrived in Washington yesterday to finish rehearsals with the company for her appearance to-morrow night in the title role of "Dolly Varden." Miss Myers was accompanied by her mother, Annie Myers, who will remain with her while in Washington.

now on his way to this country, has been re-engaged by Thomas W. Ryley for "The Belle of Mayfair," which opens its season at the Hollis Street Theater, Boston, in the latter part of August. Recent engagements for the same play are those of Charles Sine, Fletcher Norton, and Laura Lieb. Rehearsals will begin shortly, and a tour of all the large cities of the country has been booked.

La Rivalte, the play now running at the Theatre Francaise, Paris, has been secured by Olga Nethersole. The English adaptation will be made by Louis N. Parker, and it is now the plan to produce the piece at Cleveland on Christmas Day. This, together with Hervey's "The Awakening," will constitute Miss Nethersole's new offerings when she appears at the Astor Theater in January.

Claude Albright, for three years one of the very versatile and gifted mezzo-sopranos with the Henry W. Savage forces singing various parts from the title role of "Fanny in Paris" to Kundry in "Parsifal" and Brunnhilde in "The Valkyrie," writes from Munich that she expects to study with Lilli Lehmann this winter. Miss Albright sailed for Milan last winter, and added several Italian roles to her repertoire.

An interesting feature of the recent voting contest held by the management of the Aborn Opera Company to determine what operas were most desired for the August repertoire was that more than thirty of the votes for "Carmen" requested that Miss Edith Bradford appear in the title role. Although Miss Bradford knows the opera perfectly, she has never yet been afforded an opportunity to portray the bewitching Spanish cigarette girl.

It has been rumored that the last week of the opera season at the New National will be given over to the production of eight different operas, a change of bill being made for each performance. In this event many of those that have scored big successes earlier in the season will be repeated for this closing week.

Febea Strakosch, one of the prima donnas for Henry W. Savage's "Madam Butterfly" company, is a niece of Adelina Patti.

James O'Neill and his manager, Edgar Forrest, are preparing for an unusual and massive production of "Virginia." The greatest pains are being taken to make the presentation not only historically accurate, but artistically beautiful. The scenes, all full stage, will represent a street in Rome, the home of Virginia, Roman forum and rostrum, a battlefield showing the Tarpeian Rock, and a dungeon in the Tullianum Prison. An artist was sent to Rome to gather all information possible concerning the locale of the drama at the period 450 B. C. Upon the data which he secured the scenery is being made. Those already engaged for the company are: Norman Hackett, Charles Dalton, Charles D. Herman, James O'Neill, Jr., Warren Conlan, and Wadsworth Harris.

Next week the offering of the Aborn Opera Company, at the New National Theater, will be Vincent Wallace's beautiful romantic opera, "Maritana." The second choice of the opera patrons in the recent voting contest for the August repertoire.

It has been many years since this tuneless work has had a worthy interpretation here, and from a glance at the names of the cast for next week's offering it is doubtful if "Maritana" was ever heard in

Washington to better advantage at the popular scale of prices in vogue at the New National this summer. The opera is in four acts, and contains more individual song hits than any of the later works now before the public. The local calls for elaborate costumes and scenic equipment. The Messrs. Aborn promise a complete production in every way.

MR. FISKE'S PRODUCTIONS.

His Plans for Players During the Season.

Harrison Grey Fiske has announced his plans for the coming season and, as in the past, he will book his companies in houses independent of the theatrical syndicate. Mrs. Fiske will start her season in the South in October and she will play "Tess of the d'Urbervilles," "Leah Kleschna," and "Hedda Gabler." She will be supported on the tour by the Manhattan company. In December Mrs. Fiske will produce a new play, which will be the feature of her New York engagement at the Lyric Theater. At the same time the Manhattan company will appear separately in a new play which Langdon Mitchell, author of "The New York Idea," is writing.

Bertha Kalich is to begin her season in October in Percy MacKail's poetic tragedy, "Sappho and Phaoon." She is to play for a short time at the Lyric Theater before going on a tour of the large cities.

Mrs. Fiske has obtained from Robert Bracco, the Italian dramatist, a one-act play, in which Bracco has been playing in Italy. Bracco has also agreed to write a play for Mrs. Fiske. Edward Knoblauch, author of "The Shulamite," is at work on a play which will be a future offering for Mrs. Fiske. Mr. Fiske has also obtained a play of American life by Rupert Hughes.

The companies will be sent on a tour of the smaller cities in "Tess of the d'Urbervilles" and "Leah Kleschna." Later a special company will be sent out in "Hedda Gabler."

Ernest Shipman's Plans.

Ernest Shipman, the unsuppressible Irishman, now publishes his plans for the season. They vary from the activities of the Scottish prima donna, who is touring Australia, to Herbert Kealey and Elsie Shannon playing "Bridge." They touch lightly on New Zealand and Antarctica.

Miss Roselle Knott will continue in "Alice-Sit-by-the-Fire." Miss Blanca West will blush as "Dorothy Vernon," of Haddon Hall. Grace Merritt and Miss Anna Day will resume the romantic plays of "When Knighthood Was in Flower." Gertrude Shipman—the family is limitless—will also "Vernonize."

In collaboration with the unreeling Mrs. de Mille, Mr. Shipman will launch Wright Lorimer in "Quicksands," while Carl Eckstrom will go on as David in "The Shepherd King."

Laura Burt and Henry Sanford will appear in "The Walls of Jericho." "Peter's Mother" has also been acquired by Mr. Shipman's firm, but no actress has yet been decided on to play the part.

Charles Stewart Parnell is the hero of a play called "The Wings of the Green," for which a star has not yet been found. Miss Mary Shaw will be presented in "Mrs. Warren's Profession," "Candida," and a new play to be kept a secret.

Miss Rose Coglian is no longer with the Shipman interests.

The same manager also promises a musical production.

The Shubert Attractions.

The Messrs. Shubert announce that their attraction for next season will include Miss Mary Manning in "Gladiator Betsy," Mme. Alla Nazimova in new plays, Mr. Ernest Novell in his repertoire, Mr. Lew Fields in "The Girl Behind the Counter," Mr. Eddie Foy in "The Orchid," Mr. James T. Powers in "The Blue Moon," Mr. Charles A. Bigelow in "The Snow Man," Miss Cecelia Loftus and Mr. Lawrence D'Orray in a new play, Miss Clara Bloodgood in "The Truth," and later in the season in a new play.

Also, Miss Virginia Harned in "Anna Karenina," Miss Blanche Ring and Mr. Alex Carr in a new musical play by Messrs. Sydney Rosenfeld and Ludwig Engländer, Mr. Digby Bell in "Shore Acres," and later in a new play by Mr. John Mason in a new drama by Mr. Augustus Thomas, Miss Louise Gessing in "Le Paradis de Mahomet," Miss Marguerite Clark in a new play by Mrs. Rida Johnson Young, Mr. Charles J. Ross and Miss Mabel Fenton in "The Social Whirl," Mr. Will M. Cressy and Miss Blanche Dayne in a new comedy, "The Yankee Lawyer," Miss Julia Marlowe in Shakespearean roles, and Mr. E. H. Sothern in his old repertoire.

To Promote Publicity.

Wright Lorimer, who is to star in "The Quicksands" next season, has engaged Roland Burk Hennessy as his special representative and literary adviser for a term of years, at the highest salary ever paid by any star to a man occupying this position.

Mr. Hennessy has had a successful career as a journalist. He is a native of Milford, Mass., and began his newspaper work on the Providence Star, under Col. Samuel Mitchell, when scarcely thirteen years of age. Later, while still a youth, he came to New York and worked under Dr. J. H. Worman, editor of Outing Magazine. Since that time he has at various times written for the New York World, Sun, Tribune, and News, and other papers. He began his theatrical work under Blakey Hall, and for a time was editor of the Metropolitan Magazine, Broadway Magazine, and managing editor of the Morning Telegraph. In 1897 Mr. Hennessy went to London as special correspondent, and was connected with the London Standard.

Mansfield's Return.

Richard Mansfield arrived in Montreal on the Allen liner Virginia on July 25. He appeared to be in far from robust health, and had to be assisted down the gangway. He was accompanied by Mrs. Mansfield, his brother, Felix Mansfield, and was under the care of two trained nurses and a valet. R. D. Stevens, Mr. Mansfield's manager, declared that while the actor was ill, his condition was not as serious as some reports would make out. On Sunday the party went to Amersford, N. Y., where, in the Adirondacks, Mr. Mansfield hopes to find relief from a severe attack of sciatic rheumatism which he contracted in England. He will remain there several weeks, after which it is probable that he will go to his summer home at New London, Conn. There is little likelihood of his acting for a year.

CHORUS GIRL MAKES HIT.

Washington Girl, at Moment's Notice, Becomes Prima Donna.

Another illustration of the value of study on the part of a minor member of a theatrical company was found further evidence on the stage of the New National during the action of the second act last Thursday night, when Miss Edith Bradford, the popular contralto, became suddenly ill just as she was about to go on for an important song, and without a minute's notice, Millie Murray, a member of the chorus, stepped on the stage and finished the number to the entire satisfaction of the big audience.

Miss Bradford is one of the most popular members of the Aborn forces here this summer, having appeared in all the principal contralto roles since the beginning of the season last May. Her illness, while for the moment only temporary, has been such as to cause her great anxiety several times during the summer season. Last Wednesday night she was feeling too ill to assume her role, but undertook the task of singing in an effort to work off the illness, so to speak.

At the beginning of her most important number, however, when she is expected to sing one of the principal songs of "Wang," assisted by the ballet chorus, she found it impossible to answer to the cue, and, falling in the wings, had to be assisted to her dressing-room. It was one of those moments of suspense when the inexperienced would imagine that the case was beyond repair. But the fact that Miss Murray, having studied the part somewhat during the week, was just behind Miss Bradford, saved the day, and the popular Washington girl found in the occurrence an opportunity to "make good," as it is called in theatrical terms. Her earnest work, and the fact that she was receiving with great applause, and she retired to the wings at the conclusion of the number realizing that she had made a "hit."

Millie Murray is a resident of this city, and has been on the stage but a short time. She is possessed of all the graces that go toward success on the stage, and is believed by her friends and admirers in Washington to have a brilliant future ahead of her. Miss Murray, resident with her parents, Dr. and Mrs. H. T. Murray, at the Addison apartments, 915 Fourteenth street northwest, during her engagement with the Aborn Opera Company here this summer she has been intrusted with a number of important roles.

WOMAN'S PLACE ON THE STAGE.

She Is Best Theatrical Investment in the Country.

Bernhardt and Maude Adams Lead.

Feminine Mimics Are Most Renowned—Good Press Agents.

To those who say that women do not have a fair chance in this world, it might be patent to carry the information that the oldest stars on the stage are women; that the youngest stars are women; that almost half of the successful plays of to-day are written by women; that there are woman managers, play agents, dramatic agents, dramatic teachers, stage managers, musicians, and scene painters, says the New York Telegraph. There are woman press agents and woman treasurers. Now woman lawyers, making a specialty of theatrical business, have entered the field, and there are theaters that appeal especially to women, that are managed by women, and are as much an extensive user of femininity as is the celebrated newspaper in Paris which employs nobody but women.

Maude Adams is regarded as the best theatrical property in the United States. Bernhardt is the best in the world. Ellen Terry has a larger following than any male actor in England. Her daughter, Edith, is a stage manager here.

"The Parisian Model" was partly stage-managed by Gertrude Hoffmann. The best mimics are women. There are no men that rank with Cecelia Loftus, Elsie Janis, Blanche Ring, and Fay Templeton.

Mrs. Fernandez conducts an important agency at which managers engage actors and actresses, and at which actors and actresses secure engagements.

Most of the foreign plays that come to this country are obtained through Elizabeth Marbury or Alice Kauser. Although there are men in the same field, Charles Frohman, Clyde Fitch, and others have by their patronage made it possible for these women to lead the list.

Some of the best plays that are less known to stock companies are those of Mrs. De Mille. Mrs. De Mille, a widow of the playwright, "Ghosts," and the mother of two well-known actors and playwrights, Mrs. Madge Carr Cooke, in "Mrs. Wiggs of the Cabbage Patch," has succeeded better in London than has any male star that the United States has sent to the metropolis of the world in some years.

Had it not been for Mary Shaw, the cult of Isen would never have made the advances on the American stage that it has made. While William Archer, Arthur Symonds, and others were fighting the fight in England, Mary Shaw, by her "Ghosts" in this country and building up a clientele for Isen's plays. Mrs. Fiske followed her with "A Doll's House" and other Isen productions, and these two women did more than any other women have done in the world.

Wilton Lackaye, and other actors joined the procession later, but the women were the first.

It was reserved for a woman, Elizabeth Robbins, to give London the first glimpse of the new drama of woman's suffrage in a serious way. When Charles H. Hoyt wrote about the subject in this country he could see nothing except the farcical side. He wrote "A Contented Woman" for his wife, Caroline Miskel, to play, but it did not treat the subject seriously.

The number of plays written by women is astonishingly large. Many of the managers and stars now turn first to women when they are casting about for new plays. Mrs. Yvonne Arlino, of Boston, Harvard, "The Boys of Company B," &c., has founded a new school of the dramatization of recklessness and boyish gaiety, and male imitators are following in the prints made by her French heels. One of the faults of many of the plays written by women is that women imitate and do not originate. It is pointed out that there have been no women whose work has approached that of Shakespeare. There are pretty nearly as many near-Shakespeares among the women as there are among the men, and there are many more writing for the stage than there are that are writing well.

Although it has long been a superstition in the theater that only men can write humorous songs, Marie Doro, William Gillette's leading woman, has proved that the belief has no solid foundation. It was she who wrote "The Doodle in Our Yard," the song that is the hit of "The Little Church," in which Hattie Williams stars. Elizabeth Schober, of Chicago; Mrs. Spooner, of Brooklyn and Broadway; Mrs. Boyle, of Nashville, and other women have written humorous songs. The wife of Channing Pollock is a press agent, and there are other woman press representatives.

COSTS OF MOTORING.

Owning a Car Needs an Endowment Fund.

ANNUAL COST HALF THE PRICE

Unusual Entertainment of Friends

One of the Prices of Automobiling. Chauffeurs Demand High Wages, and Repairs Eat Up a Small Fortune—Gasoline Expensive Fuel.

No one should own an automobile, some one has said, unless he is able to lay aside an endowment fund sufficiently large to provide for every emergency that may be required in its annual maintenance, says the New York Times.

"Have your endowment fund large enough to entertain your guests liberally," is the additional advice given a member of the Automobile Club of America, whose experience has shown him that the entertainment of friends and the paying of double rates at country road houses and taverns may amount to far more in the course of a year than the legitimate expense of keeping the machine in perfect running order during that time. It has been said that the desire to escape so much automobile sociability has been one of the chief reasons for the increasing popularity of the high-powered runabout. This undoubtedly has had some influence, but scarcely to the extent that many have supposed, for the demand for big touring cars has never been so great as during the present season.

But the social phase of automobiling is another story, entirely apart from the necessary expense of keeping an up-to-date touring car. A man can cut down on his social expenses, but he must figure upon a definite cost in the maintenance of his car if he wishes it to be in proper condition every day of the year.

Everything depends, of course, upon the kind of car a man owns. A rough estimate, and one which works out very well in practice, is that the annual cost is about one-half the retail price of the car. The light runabout, operated and cared for by the owner, can be maintained for \$500 or less a year, but the owner of a big \$6,000 or \$8,000 touring car, who has an experienced chauffeur to drive and attend to ordinary repairs, must be prepared to expend considerably more than this, and if he prepares a budget of his prospective yearly expenses a sum of from \$2,500 to \$3,000 will not be unreasonable to allow for motor car maintenance.

It is assumed, of course, that the car is freely used, and that it will be used for a very fair average for the majority of big cars.

Wages of Chauffeurs.

The wages of the chauffeur will naturally be the largest item of expense. This may be figured at \$100 a month. It is, however, possible to get good drivers who combine a fair knowledge of automobile mechanics for \$20 a week, and a good man is well worth his money, and the best chauffeurs in the end may prove to be the cheapest, saving the owner many repair bills. There are a number of chauffeurs in New York who receive as much as \$200 and over a month. Charles M. Schwab and C. K. G. Billings, it is said, pay their head chauffeurs \$250 a month.

Next to the cost of the chauffeur will be the storage of the car. Where the owner does not possess these facilities in his private stable, the car will be stored in one of the large garages of the city. The usual price for the ordinary touring machine is a month. This includes storage, washing, and rubbing. If any repairs are needed that the chauffeur cannot attend to upon the machine, the parts needing repair must go to the garage workshop, and the price will be from \$50 cents to \$100 a month. With a good chauffeur, and in view of the better materials now being used in the best cars, the fear of excessive repair bills has almost ceased to exist. The manager of one large garage in New York stated the other day that the cost of repairs on cars stored there during the past year that averaged in touring 14,500 miles, and the average repair bill for each was less than \$25.

"Judgment in driving is the secret of the life of a car," is a tourist's warning. The expense bill for the last three or four years reveals a very small amount for repairs. "The ratio of expense mounts up in proportion to the speed. If the man who has a car that can go forty miles an hour, he must keep it within an average of twenty-five to thirty miles an hour, which is just enough for automobile enjoyment, his car will last longer and his expense bill be much less at the end of a year than will be the case if he is anxious to go the limit at every conceivable opportunity. Excess speed means harder wear upon the tires, upon the bearings, the transmission, the brakes, and all operating parts. Indulgence, the reasonable driver will not in the end be able to keep his car in good condition and find from \$50 to \$100 for overhauling."

Question of Tires.

The question of tires has always been a troublesome one to the tourist, but the experience of veteran tourists shows that the fear of blow-outs and punctures need not be an ever-present one. Of course, in the lottery of tires, one may have uncomfortable experiments before he has gone but a few hundred miles. Many of the tire makers now guarantee their product from 3,000 to 5,000 miles, and as from 3,000 to 4,000 miles has come to be accepted as the average life of a good tire, the tire difficulty has been practically reduced to the actual wearing out of the fabric. The best American tires for the 36-inch wheels of the big touring car cost from \$60 to \$70 apiece, while the best foreign makes are in the neighborhood of \$80 to \$85. An extra set of tires a year ought to be ample for the majority of users, and at \$60 a tire the expense will be \$240. An allowance of a few extra dollars might be made for tire repairs, and with careful driving \$300 ought to cover this necessary phase of automobiling.

Next in order will come the fuel. Ten miles an hour on a gallon of gasoline is the accepted average for a big car. Good drivers, however, will get a greater distance, but the amount of fuel used depends largely upon the road conditions. Traveling over rough roads, through sand or ruts, and in a mountainous country where considerable hill climbing is necessary, more gasoline and also more oil will be needed for distances which, under more ideal conditions, would require but half the quantity. Gasoline costs at retail 25 cents a gallon, and allowing \$600 gallons for the 8,000 miles' annual driving gives a cost of \$200 for fuel. About one gallon of oil will also be needed for every hundred miles. The best oil at retail, put up in gallon cans, costs \$1 a gallon, but it may be possible to obtain it at some of the supply houses for from 75 to 80 cents. An average of \$80 a year, however, for oil will hardly be excessive. It is well to be liberal with oil, for perfect lubrication adds materially to the life of the car. In the present Glidden Cup tour, where the cars were traveling for a great part of the time over muddy roads, many of the contestants used no more than a day's fuel of from 125 to 150 miles.

Something must also be allowed for storage of the car while touring away from home. Where the car is kept over

AMUSEMENTS.

ELEVENTH BIG WEEK
OPERA
NIGHTS AT 5:15, MATINEES AT 2:15,
25c, 50c, 75c. 25c and 50c.
NEW NATIONAL THEATER
This Week **ABORN OPERA CO.** Chorus of Forty.

In Julian Edwards' Great Comic Opera Triumph,
DOLLY VARDEN
With the Complete Lulu Glaser Production of Scenery and Costumes.

School Children's Matinee Wednesday,
ALL SEATS—25c—RESERVED.
REGULAR MATINEE SATURDAY.
Next Week—Seats To-morrow.
SECOND CHOICE IN THE VOTING CONTEST.
"MARITANA"
Romantic Opera by Vincent Wallor.

night a charge of from 50 cents to \$1 is usually made, and \$75 for these over-night charges will be a fair price for an owner to pay during his various outings. The element of insurance is also a necessary one.

Cost of Repairs.

The extent of repairs will depend considerably upon the mechanical ability of the chauffeur. A chauffeur receiving \$100 a month is expected to know enough about a car to detect weaknesses before they become fatal, and to remedy them, in addition to attending to everything connected with the engine. A number of minor extra parts, however, will be required, such as spark plugs, perhaps a new set of batteries, although the best storage batteries can be recharged at small cost and last almost indefinitely. A conservative estimate for new parts will be \$50, and while some cars may go through a season with an expense of only \$25 for actual repairs, it will be well to allow somewhat more than this, and \$100 will not be excessive. This, of course, implies that the car has no serious accident during the season, for a broken rear axle will cost about \$100 to replace, and a front axle \$50.

A few extra tools will be needed, and extra automobile clothing in the shape of gloves, one or two extra caps, an additional coat or two, and other incidental sundries. A good oil for the lamp, and an allowance of \$50 may be made for these necessities. A good car should be painted once a year, and then freshly varnished, and this will probably cost \$75. A charge of \$10 may be included for registration fees if one tours extensively in outside States. It is assumed, of course, in these estimates that the owner has his car completely equipped and has paid State license and registration fees, which in New York cost \$2. If he tours in New Jersey he must pay a registration fee of \$5, and renew it every year. This estimate, therefore, summarized, gives a total cost of maintenance of \$2,500, as follows:

Chauffeur, 12 months, at \$100.....	\$1,200
Garage, 12 months, at \$20.....	240
Tires.....	300
Gasoline, 800 gallons, at 25c.....	200
Oil, 50 gallons, at \$1.....	50
Repairs.....	100
Extra parts.....	50
Todd and sundries.....	25
Storage expenses while touring.....	25
Insurance.....	75
Registration fees.....	10
Total.....	\$2,575

This cost may vary somewhat, but in automobiling it is always well for one's peace of mind to be on the safe side regarding expenses.

OSCAR WILDE'S EPIGRAMS.

Some of the most brilliant epigrams of the late Oscar Wilde appear in his best comedy, "Lady Windermere's Fan," which will be presented by Miss Charlotte Walker and the Belasco Stock Company. Many of these epigrams have since been published in the collected work of Oscar Wilde, but coming as they did at the early stage of his career as a playwright, in 1892, they seemed all the more brilliant. Here are a few of the good lines:

Lord Darlington—My dear boy, there's nothing in the world like the devotion of a married woman. It is something no married man knows anything about.

Mr. Graham—Hello, Tuppie, I hear you're going to be married again. Thought you were tired of that game?

Lord Lorton—You're excessively trivial, my dear boy; excessively trivial.

Mr. Graham—By the way, Tuppie, which is it? Have you been twice married and once divorced, or twice divorced and once married? I say you're twice divorced and once married—it seems to me much more probable.

The Duchess—Mr. Hopper is that rich young Australian whose father made a great deal of money by selling some